

SELECTED WORKS

Film from photographic archives

DIARY OF AN ALGERIAN STUDENT IN MOSCOW

Duration:10'

Date: 2016 - Silent film

Drawing on excerpts from family archives and official documents dating between 1963-1972, the film represents the life of an Algerian student in the USSR. This micro story is rooted in the socialist utopia of the time, and compares both the biographical narrative of the artist from a specific standpoint; during the period of African socialism and the beginning of the year that coincides with Algerian independence.

MADE IN ALGERIA, GENEALOGY OF A TERRITORY

From 20 January to 2 May 2016

MUCEM, Museum of Europe and Mediterranean civilisations, Marseille, France

Curators: Zahia Rahmani and Jean Yves Sarazin



SELECTED WORKS LIBRARY

Collage

(Aesthetics of storytelling)

Black and white collages printed on white plastic sheet and mounted on chassis.

Size 1.30 x 1.50 meters.

Date: 2015

Philosophers say that one cannot fundamentally attribute the territory to its identity, an essence that would apply to all places and all times, for all scales of time and place: for this would be included in the same way, and in all individual and collective experiences. My work consists of four collages shown as a small intimate library, complex cultural aggregations and produced as part of a micro story; my personal story situated involving two territories: Algeria and the USSR. This work embodies a selection of images that relate to my origins and my representation; like a Russian - Algerian fable in four chapters.

The Beginning, Genesis, ancestry, parentage...My graphic composition is governed by these sources, as an unconscious gesture and embodied by the practice of cutting and editing.

**Shown at Arab Territories, Palais de la Culture El- Khalifa, Constantine, Algeria
7 November - 31 December 2015.**

The exhibition is part of Constantine - Capital of Arab Culture 2015.

Curator: Nadira Laggoune



SELECTED WORKS

Video

CLOSE COMBAT - (Corps à Corps)

Language french and english version

Duration: 8'

Date: 2015

From the text of the french algerian philosopher and theorist of post colonial studies, Seloua Luste Boulbina who is interviewed about the semantics used by Franz Fanon, a psychiatrist in the late 50s, at the Hospital of Joinville Blida, Algeria.

The film is a textual and figural reading of Fanon semantics.

Psychiatrist in Algeria, Franz Fanon measures how colonial rule is in the body of the colonized populations and seeking to oppose it.

Seloua Luste Boulbina's words do not simply reflect the revolt of this context, they prolong and amplify it; so that it is still alive and effective.

So it is the whole body that is embodied in the voice; which, imperceptibly, chanted and every word that appears on the screen, becomes bitter and rough and racing...

Performance here means in the English sense of acting. This is to transmit a breath, that constitutes a revolt.

Performed at David Roberts Art Foundation, London, on 5 July 2014, as part of « Afrikadaa Is The Body » Afrikadaa Magazine.

Curator: Zahia Rahmani

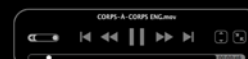
**Screened at « Soirées Nomades », Fondation Cartier, Paris, on September 2015
Part of the « Trans(ç)duction » exhibition at CNEAI (Centre National Edition Art image), Chatou, France, on 17 October - 29 November 2015**

Curators: Marc Johnson and Anne-Marie Melster



trans(ç)duction : mother tongue, migration, cultural cross-road, motion and désobéissance

PHYSICAL EFFECTS OF THE SETTLEMENT



SELECTED WORKS

Sound installation

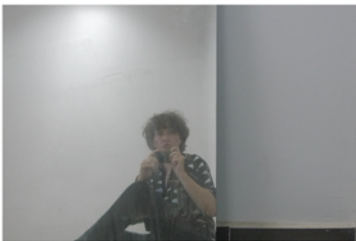
ROAMING FOR / *In collaboration with Jay Ramier*

language: french, english, arabic, corean

Duration: 8'

Date: 2013

"Do not take my hope away from me," Patti Smith, We three, Easter.1978.



Basically, an essence cannot be attributed to the border; this would apply to all places and all times, and for all scales of time and place: which would be included in the same way as all individual and collective experiences.

The work is about the field of displacement; an imaginary migration and uprooting: Symbolism of the border, the "place of doubt and defeat" and the physical separation of the body, sounds and noises that interact with fictional spaces. It explores the reliefs that lie within the imagination ; real or invented territories. Roaming For proclaims a discontinuous universe in which the voices are whispering their wishes, resisting the commodification of bodies. Bodies abused by boundary lines, they survive in a word of love, sayings or singing a psalm of survival. The being is one who whispers in his attempt to escape the vastness of space to which he is subjected to. The impossibility of any forthcoming deception lifting his breath. Crossing the boundaries of the melancholy murmur and the atom. The spirit leaves the body and finds its island. A place of confluence, so that his cry, his whisper can migrate; so that the ghost of the unknown soldier can wander, falling beneath a barbed wire. A piece of clothing is hanging on a thread, swinging in the wind. The second part of the work is a song of hope.

We three is a title of Patti Smith, released on the album *Easter* in 1978. It is a pop ballad lasting 4 minutes and 19 seconds that evokes a love triangle. The song is about the separation of a couple when love no longer sings and also the hope of its rebirth in the "Other" is expressed. She speaks of the possibility of love again. "Love is or it is not. Thin love is not love at all." Toni Morrison this wrote in the novel, *Beloved*. The Ballad of Patti Smith is the thread of the mounting of *Roaming for*. It embodies an intimate universe, one whose musical structure is that of a romance, reminiscent of the style of American pop songs of the sixties. It may suggest "an interior", a place of listening, a bar with a jukebox, an empty apartment. A world away from "noise and fury." The composition of P. Smith plays out in a field. It overlaps with the existence of sound elements associated with a *controlled* voice, sounds, as well as musical fragments. Latest stories and words of love, groans, murmurs and whispers; separations which caused by war, so the lines found in this song, serve as a resonance of this. The uprooted imaginary creates a discontinuity of tones and volumes and defines the graphics sounds. A feeling of wandering is evoked by this song of Patti Smith...listening to the rhythm and the sound; a shortness of breath, from another time...This changes and then suddenly a feeling of hope emerges, since the mind is free to migrate and to transcend the body and territories. This Conjures up echoes of Man's condition, haunted by the ghosts of his history.

A rectangular table in plain wood, dimension indicated: 2,50 m x 1,30 m.

Two wooden benches adapted to the dimension of the table.

A CD or flash drive & Box with 6 headphone sockets. Six matching helmets and taken Olfactory system: incense *Gowe saf* (originally from Senegal) and electrical burners for incense. *
(Optional: two small ventilators)

The device can accommodate six auditors in groups of three around the table, on each bench. The device creates a *personnel headphone listening experience*; privacy is provided through the placement of the bench space and the table, and a collective feeling is produced through the olfactory system. This is enhanced by the releasing of "*Gowe saf*" incense (Senegal origin) near the installment.

SELECTED WORKS

Book

AESTHETICS OF THE ANTRUM

20,50 x 17 cm, 88 pages

A limited edition of 500 copies, published 2014

Publisher : Cabeza de Chorlito, Spain ISBN: 978-84-939682-1-2

A book of collages designed in sequence shots. These plans produce a work that is not strictly speaking a movie but a succession of images which are laminated and through which we discover and continue to question the film and its subject matter.

The relationship between this work and film collages, sets apart the formal construction of cutting and assembling; a process that relates to the very origins of cinema and which is governed here by it's simultaneous reference to fiction. With singular ambiguity, fiction exposes the realm of intimacy; one where the author expresses his obsessions, fears and hallucinations and which are mainly related to a childhood spent iunder Soviet regime.

The way the work is presented, forges an intimate antechamber; one which confronts a historical body of work and within the political context of the graphic images which are at the heart of the notion of composition and of Aesthetics itself. Aesthetics of the Antrum probes the origins. Beginnings, Genesis, ancestry and parentage that provide the source of the unconscious practice that governs it.

Publisher note : Babari's book is purely visual, without text, which plunges us into an inner and poetic journey, mixing the notions of rough with the notions of sensitivity. The artist, who was born in Russia, has worked with images from magazines - all black and white - from her childhood years. Our intention has been to keep the tints and shades of the papers that build her collages, so we could maintain the subtle vibration in each one of them.



SELECTED WORKS

Sound Installation

DC1 / *In collaboration with Jay Ramier*

Duration: 8'47 minutes

Date: 2013

Art medium : CD or flash drive.

Languages : French, English and Creole

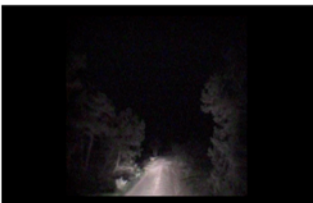
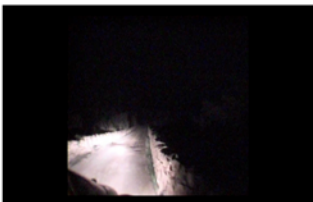
DC1 is a sound creation originally designed for the film by Pascale Obolo "Carnivalistic perambulation," a silent pictorial journey shot in super 8, during the Trinidad Carnival. The carnival celebrates Jouvett, slaves Liberation Day in Trinidad and Tobago islands. DC1 tells an imaginary memory. A sound memory of a world of slavery that says exile, melancholy, sadness, joy and hope. He talks about the insatiable desire for freedom and his testimony. It offers a contemporary reinterpretation of the legacy of slavery worlds.

DC1 was released in May 2013 in Paris, at the Quai Branly Museum, during the National Day of Memory of the slave trade and slavery and their abolition.

In June 2013, at Kadist Foundation in Paris as part of the performance lecture "Decolonizing imaginary "at the initiative of Clark House curatorial project and Afrikadaa magazine.

SELECTED WORKS

Video



PERE

Duration: 9 minutes

Date: 2009

Art medium CD or flash drive in colour.

Language : French

A farewell tribute to the father, the film is an allegorical monologue about death and parentage.

I lost my father in 2001. I have to say that my father died in 2001. But the term lost suits me better. I had the feeling he was gone, he had lost on an unknown road, never to return. I thought about his journey. A crossing to another place, a crossing. I imagined his farewell. One day I saw him back in a water wake. I called this film Father. Initially, I had thought of the title The Road. But the choice of Father suits me better. As it reminds me of the question of the existence and death of God.

Screened at Centre Georges Pompidou, Paris, France.